The Leslie Bell Singers

in a recital of choral music

EATON AUDITORIUM

Thursday, March 21st

Friday, March 22nd

1946

at 8.30 o'clock

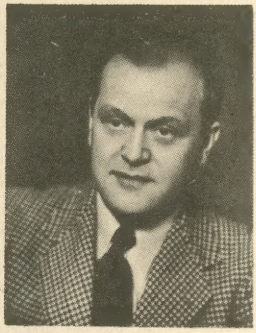
Bell Series

of Choral Transcriptions

and Arrangements

by

LESLIE R. BELL



701.	Falan Tiding	S.S.A.	*Tyrolese Carol*	15c
702.	Crown of Roses, The	T.T.B.B.	*Tschaikowsky*	15c
703.	Chanson Triste	S.A.T.B.	*Tschaikowsky*	15c
704.	Pavan	S.S.A.	*William Byrd*	12c
705.	Soon-a Will Be Done	S.A.T.B.	*Spiritual*	15c
706.	Suabian Folk Tune	S.S.A.		15c

The singing of the Bell Singers this evening is a tribute to the outstanding ability of Mr. Bell.

This original and singable series is now available for choirs. Suggest it to your choirmaster.

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The Leslie Bell Singers and Adult Education

Music is, to-day, recognized not only as one of the most satisfying of the arts, but also as a potent force for moral development and for international goodwill. Evidence of this fact is the rapid growth of its position in our schools. Countless young people in the elementary and secondary schools of Ontario are now receiving opportunities for musical development which their parents never knew.

It is important, however, that such opportunities should not end with the school years. Many young people who have enjoyed the thrill of singing in a collegiate choir find, upon graduation, that a fine experience has come to an end. There is a definite need to-day for more choral groups especially designed to meet the needs of young adults.

In the fulfilment of this need, the Bell Singers' ensemble is proud to have played a part. Since its organization in 1939, an endless number of school graduates have passed through its ranks. It is gratifying to know that many of these girls have moved on to take important positions in the musical world, and that the choir itself is now recognized as an

important professional unit. Nevertheless, the original function of the organization has not been lost sight of, and the choir still welcomes young people who can fulfill the requirements outlined in the audition notice below.

NOTICE OF AUDITIONS FOR THE 1946-47 SEASON

The annual auditions for membership in the Leslie Bell Singers will be held this year from April to June. Girls with unspoiled voices are accepted under the following conditions:

1. Candidates must be between the ages of 16 and 22
2. Proficiency in sight singing is essential
3. Voices of solo quality are not necessarily required. The emphasis is placed rather upon faithful attendance and a capacity for hard work. Girls whose other activities are likely to leave them insufficient time for rehearsal, are requested not to apply for membership.

For an audition appointment telephone KEnwood 1726

Progr

GOD SAVE

PART I: *Greek Orthodox Cathedral*

1. SONG OF THE ARCHANGEL - - - *antiphon*

The peoples of Central Europe and the Balkans make considerable use of antiphonal singing in their church services. One small group, often hidden from sight, sings responses to the words of the full choral body. The text of the "Song of the Archangel" contains many passages familiar to our ears, although the melodic line and the harmonic structure may sound unusual.

2. LEGEND - - - - - - - - - *Tschaikowsky*

An old legend tells us that once when Christ was very young, a group of cruel children saw him picking roses in his garden. They laughed the boy to scorn, and finally made a crown of thorns and pressed it down upon his head.

3. HOSPODI POMILUI - - - - - - - *ancient chant*

In the old service of the Greek Orthodox Church, it was the custom for the priest to hold a cross above his head, while the choir repeated over and over the single sentence "Hospodi Pomilui" ("Mighty Lord, have Mercy!"). As the cross was lowered, the voices of the singers faded to a pianissimo.

4. GOD OF ALL NATURE - - - - - *Tschaikowsky*

The second movement of Tschaikowsky's great Fifth Symphony is one of the most moving works in musical literature. One is free to interpret its emotional significance as he sees fit, but in this choral transcription, it is considered to be an expression of religious fervour, magnifying God's name and calling upon Him for strength.

amme

THE KING

PART II: *Latin American Garden*

Prelude: JUANITA - - - - - - *Spanish—arr. F. D. Roy*

1. AY, AY, AY - - - - - - - - - - - *Creole*

The origin of this song is obscure, but it is sung both by the people of the lower Mississippi and of South America. "Ay, Ay, Ay," means "Alas, Alas!" It is a song sung by a broken-hearted girl who doubts her lover's fidelity. Curiously enough, her complaint is frequently expressed in gay rhythm. The singing is partly accompanied by the *guiro,* a native instrument.

2. DORMI, JESU - - - - - - - - - - *Chilean*

This lullaby was probably written for the natives of Chile by an early missionary. It is sung in Latin, and is accompanied by a steady rocking rhythm. The Virgin Mother at her spinning wheel sings a lullaby to the child Jesus, and asks Him not to cry.

3. ESTRELITA - - - - - - - - - - *Mexican*

Soloist: LOIS OGILVIE

"Estrelita" ("Little Star") is one of the most beautiful and popular of Central American melodies. This arrangement introduces as soloist, a newcomer to the ranks of the Bell Singers.

4. CATERETE - - - - - - - - - - *Brazilian*

Soloist: DORISE ATKINSON

This gay melody is sometimes played and sometimes sung by South American people. In it are employed further native instruments — the *maracas* and the *claves.*

Intermission

PROGRAMME *(Continued)*

PART III: *Music for Moderns*

Prelude: THE SLEIGH - - - - *Kountz — arr. F. D. Roy*

1. WHEN DAY IS DONE - - - - - - - *Katscher*

   Out of the hundreds of "popular" tunes brought forth each year, only a very few achieve lasting favour. "When Day is Done" written in the twenties possesses a melodic charm which has assured it of a permanent place among twentieth century songs. It is presented here in the modern radio choral style employed by Fred Waring.

2. Two Spirituals:

   a. WERE YOU THERE?

   b. LIL' DAVID, PLAY ON YO' HARP

   Soloist: ALBERT MARSON

   These songs represent the two main types of spirituals. The first is quiet and devotional; the second is characterized by the exciting and almost hysterical rhythm of the baptismal or "shoutin'" spiritual.

3. SKIP TO MY LOU - - - - *American Folk Dance*

   This old square dance melody, popular in the nineteenth century, has recently been revived. In the opening bars is heard the tuning of the fiddle, and throughout it appear several old familiar barn dance tunes.

4. WIEGENLIED - - - - - - - - - *Brahms*

   Soloist: JEAN CAMERON LEITCH

   Brahms' "Lullaby", one of the world's most beloved melodies, is presented in a new arrangement. The soloist, a senior member of the Bell Singers is well known on the concert stage and on radio networks.

5. MEADOWLAND

   This arrangement, presented last season, is repeated to-night by request. In it, a group of cavalrymen are heard approaching from the distance and passing away again. One can detect the sound of the horses' hoofs and the singing of the maidens who bid their soldiers farewell.

6. FANTASY ON STEPHEN FOSTER THEMES - - *Bell*

   Soloist: PEGGY EARLE

   This new work brings to-gether in rhapsodical style several of Stephen Foster's best known melodies. In dealing with the themes, a symphonic treatment, generally associated with orchestral music, is employed.

Choral arrangements, unless otherwise specified are by L. R. Bell

Personnel of the Leslie Bell Singers

Director: Leslie R. Bell, M.A.

Assistant Director: Fred D. Roy, M.A.

Staff:

Director of Personnel: Margaret Wilkinson

Social Director: Doris Cooke

Secretary-Librarian: Marcelle Oldershaw

1st Sopranos:
Jean Leitch
Mary Munroe
Marcelle Oldershaw
Dorothy East
Norma Renault
Lois Ogilvie
Elaine Guthrie
Alma Johnston
Jackie Watson

2nd Sopranos:
Zena Rowan
Pat Givens
Marjorie Brown
Sylvia Cockram
Jean Scruby
Peggy Conn
Olga Luciw
Jacquelaine Guerard
Catherine McDonald

1st Mezzos:
Doris Cooke
Phyllis Rutherford
Gwendolyn Montgomery
Eleanor Quance
Anna McDonald
Helen Costello

2nd Mezzos:
Nora Pinch
Joy Leuty
Joan Monteith
Ruth Collier
Edith Maynard
Nancy Chater

1st Altos:
Margaret Wilkinson
Ruth Archer
Dorothy Walter
Lois Moir
Margaret Sim
Bobbie Collier

2nd Altos:
Peggy Earle
Margaret McAfee
Mary Leuty
Joyce Butt
Doreen Mallory
Shirley Acorn

1st Contraltos:
Florence Orange
Jane Shoemaker
Irene Taylor
Doris Robins
Joan Forsythe
Elizabeth Davison
Elizabeth Hopper

2nd Contraltos:
Ruth Lawrence
Margaret Black
Mary Perkins
Doreen Dent
Audrianna Bratty
Betty McIntosh

Management:
George A. Taggart, 165 Yonge St.

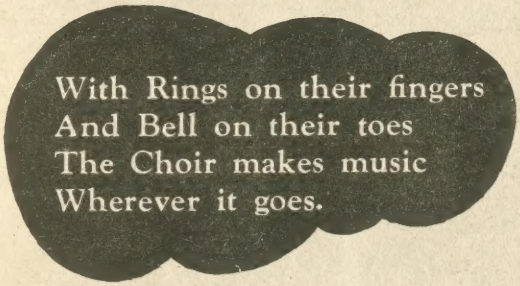
IN MEMORIAM

The Bell Singers honour the memory of three of their most beloved members who recently passed away:

Mildred ("Micky") Brant (1923-1945)
Choir member, 1942-1945
Director of Personnel, 1945

Emili Bratkowski (1921-1945)
Choir member, 1939-1945
(Member of original group)

Muriel McKenzie (1921-1945)
Choir member, 1939-1944
(Member of original group)



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